PAL JOEY

Synopsis of Scenes

The Time: In the late 1930's
The Place: Chicago

ACT I

SCENE 1: MIKE'S SOUTH SIDE NIGHT CLUB
A September afternoon

SCENE 2: THE PET SHOP
That evening

SCENE 3: MIKE'S NIGHT CLUB
An evening one month later

SCENE 4: A PHONE BOOTH
VERA'S BOUDOIR
The next afternoon

SCENE 5: MIKE'S NIGHT CLUB
After closing time that evening

SCENE 6: THE TAILOR SHOP
A few days later

SCENE 7: BALLET

ACT II

SCENE 1: CHEZ JOEY
A few weeks later

SCENE 2: JOEY'S APARTMENT
The next morning

SCENE 3: CHEZ JOEY
That afternoon

SCENE 4: JOEY'S APARTMENT
Later that afternoon

SCENE 5: THE PET SHOP
Later that evening

Musical Program

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* @ END: * I COULD WRITE A BOOK (c)
IF YOU MUSN'T KICK IT AROUND (4)

PAL JOEY

Original Production

Presented by GEORGE ABBOTT

December 25, 1940 at the Ethel Barrymore Theatre, New York City

Dances directed by ROBERT ALTON

Scenery and lighting by JO MIELZINER

Costumes by JOHN KOENIG

Production staged by GEORGE ABBOTT

Orchestrations by HANS SPIALEK

Orchestra directed by HARRY LEVANT

Cast of Characters

JOEY EVANS	Gene Kelly
MIKE SPEARS	Robert J. Mulligan
THE KID	Sondra Barrett
GLADYS	June Havoc
AGNES	Diane Sinclair
LINDA ENGLISH	Leila Ernst
VALERIE	Amarilla Morris
ALBERT DOANE	Stanley Donen
VERA SIMPSON	Vivienne Segal
ESCORT	Edison Rice
TERRY	Jane Fraser
VICTOR	Van Johnson
ERNEST	John Clarke
MAX	Averell Harris
STAGEHAND	Jerry Whyte
THE TENOR	Nelson Rae
MELBA SNYDER	Jean Casto
WAITER	Dummy Spevlin
LUDLOW LOWELL	Jack Durant
COMMISSIONER O'BRIEN	James Lane
ASSISTANT HOTEL MANAGER	Cliff Dunstan
SPECIALTY DANCER	Shirley Paige

DANCING GIRLS: Claire Anderson, Sondra Barrett, Alice Craig, Louise de Forrest, Enez Early, Tilda Getze, Charlene Harkins, Janet Davis, Mildred Law, Amarilla Morris, Olive Nicolson, Mildred Patterson, Dorothy Poplar, Diane Sinclair, Mildred Solly, Jeanne Trybom, Marie Vanneman.

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PAL JOEY

Music by

RICHARD RODGERS

Lyrics by

LORENZ HART

Book by

JOHN O'HARA

Vocal Score

Paper Bound $9.00
Cloth Bound $10.00

Piano Reduction by

ROBERT NOELTNER

CHAPPELL & CO., INC.
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PAL JOEY

Overture

Lyrics by
LORENZ HART

Music by
RICHARD RODGERS

Maestoso In 2

Piano

ff Tutti

W.W., Str.

Str. 8va

Str., W.W.

Hn.
Trb.

mf

Poco vivo

No Trb.

Rds., Vlns.

p

Br. pyramid

f Tutti

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Br.
mf

1

Saxs.

etc.

Saxs.

Trb.
fz

Tpts.

Str.

Str.

Saxs.

Br.

Tutti

sf

Slowly - In 4

Str.,
Saxs.

3

Hn., Cello (*legato*)

(muted Br. 8va bassa)

Poco più mosso

2

mf Tutti

W.W.

Hn.

Fl., Cl.

W. W.

Hn.

Waltz tempo - In 3

Str., W. W.

mf

Br.

3

Moderately - In 2

mf

W. W.

W.W.

Bell

Br. Vlns.

fz W.W., Hn.

Tutti *f*

4

Saxs.

Br., Saxs.

Saxs.

Saxs.

Allegro

ff

W. W., Vlns. 8va

attacca

No. 1

A Great Big Town

(Opening Act I)

Brightly - In 2

JOEY:

There's a great big town — On a great big lake — Called Chi - ca - go. —

When the sun goes down — It is wide a - wake, — Take your ma and your pa, Go to Chi - ca - go. — Bos - ton is

Piano

f Tutti

mf

Hn,Cello

Hn.,Cls.,Ten.Sax

Tutti

Hn.,Cello

Hn., Saxs., Vlns.

Tutti

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Eng - land, N'Or - leans is France, New York is an - y - one's for

ten cents a dance. But this great big town, On that great big lake,

Hn, Cello

Is A - mer - i - ca's first And A - mer - i - cans make Chi - ca -

Hn., Tenor

1. go. 2. There's a go.

No.2 You Mustn't Kick It Around

Cue: JOEY: Now get your places and let's have some co-operation.

Brightly - In 2

Piano

Tpts.

ff Str., Cls., Hn., Trb.

sfz

Verse

Fl. 8va

I have the worst - ap - pre - hen - sion

Solo Vln. 8va

That you don't crave - my at - ten - tion,

Str. Cls. Hn. *fp*

fp

Cl. 8va

But I can't force - you to change your taste.

Br.

fp

If you don't care - to be nice, dear,

Then give me air, - but not ice, dear.

Tpt. (colla voce)

p

Ob.

fp

fp

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Don't let a good_ fel - low go to waste.

Cl.

Br.

Cello

+ Bells

For this lit - tle sin that you com - mit at lei - sure,

Vlns.

Fl., Vln. I

Cls., Str.

You'll re - pent in haste.

Br.

f

Ob., Cl.

Hn.

A

If my heart gets in your hair,_ You must - n't kick it a - round._

W.W. pizz., Vlns.

arco Vlns.

Trb.

B. Cl.

E.H.

If you're bored with this af - fair,_

W.W. pizz., Vlns.

Br. (cups)

Trb.

B. Cl.

Bass

A-1

You must - n't kick it a - round._

Fl.

E - ven though I'm

Vlns.

Trb.

mild and meek_

When we have a brawl,_

Br.

Fl.

If I turn the oth - er cheek_

You must - n't kick it at all._

+Br.

A-2

When I try to ring the bell, — You nev-er care for the sound. —

W.W. plzz., Vln.

Trb.

B.Cl.

The next guy may not do as well, — You must - n't kick. —

Br.

Cl.

Str.

it — a - round. —

Br. (open)

f

Dance

B Tpt. Solo (Harmon mute)

Fl.

p Cello

+ Hns.

Hn.

Tpts.

W. W.

Br.

Str.

W. W. sva

Br.

Str.

Str., Cls.

fz

1 Tpt. Solo

Fl.

f

Cello

Br.

Vlns., Cl.

Br.

Saxs.

2 Tpts.

mf Trb., Tenor Sax.
Hn., Alto

Pno. Solo (+ Str., Hn., Saxs.)

Br.
f

+ Br.

Vlns.

Hn., Cl., Cello
mf

Br.

Alto Br.

f

3 W.W., Vlns.

mf Br., Saxs.

4

L.H. R.H.

Saxs., Vlns

Br. pyramid

f Tutti

Ped.

Br.

Str., Saxs.

Tutti

Br.

W.W., Vlns 8va

etc.

Hn.

5

6

f Br., Str.

W. W.

+ Trb.

p

mf

f

ff

Tutti

No.2a You Mustn't Kick It Around - Encore

Cue: MIKE: Come on... come on... keep rehearsing.

Moderately In 2

1

GLADYS:

If my heart gets in your hair,—

Piano

f

Cls.

p

muted Br.

You must-n't kick it a - round.—

If you're bored with this af - fair,—

Str.

Cls.

Br.

2

You must-n't kick it a - round.—

E-ven though I'm mild and meek,—

Cls.

Vlns., E.H.

When we have a brawl,

If I turn the oth - er cheek—

3

You must-n't kick it at all.— When I try to ring the bell— Br.

Cls.

Tutti

mf

p

You nev-er care for the sound.——— The next gal may not do as well,—

Cls. Vlns.

Str.

You must-n't kick—— it—— a-round.

Br. open

4 Dance

Vlns. Tpts., Cls.
Trb. Solo

f

+B. Cl.

5 Vlns., Cls. 8va bassa

Br.

Vlns.

Cls. 8va

6 Cls.

Br.

p

Str.

Cls.

Vlns.

Br. (open)

L.H.

Cymb. Choke

7

p

Str.

Cl.

E.H. 8va bassa

Hn.

muted Br.

Str.

Tpts.

8

W.W., Str. unis.

Br.

(*p*)

Vlns. 8va

W.W.

etc.

Br. (open)

etc.

9

f

Br., W.W.

Vlns.

Vlns., W.W.

Br.

10

Ride out

etc.

unis. Br.

sus. Saxs.

ff

Saxs.

Trb.

No. 2aa

Change Of Scene
(You Mustn't Kick It Around)

Moderately

Piano

f Tutti

As curtain rises, fade and segue to No. 2b

Saxs.

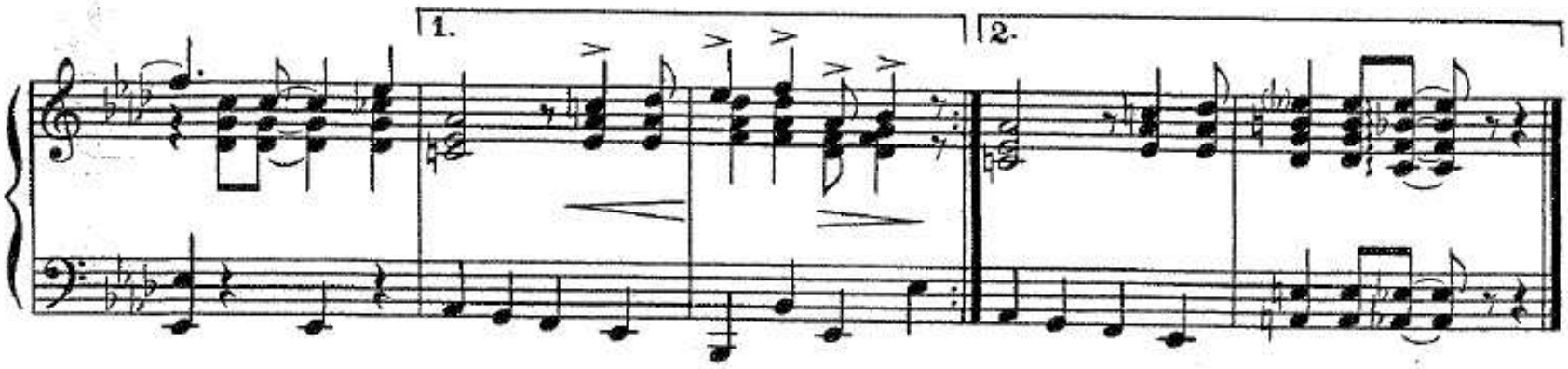
Hn.

(b)

Hn., 2nd Tpt. Saxs.

Br., Saxs.

Hn., Cl., Cello

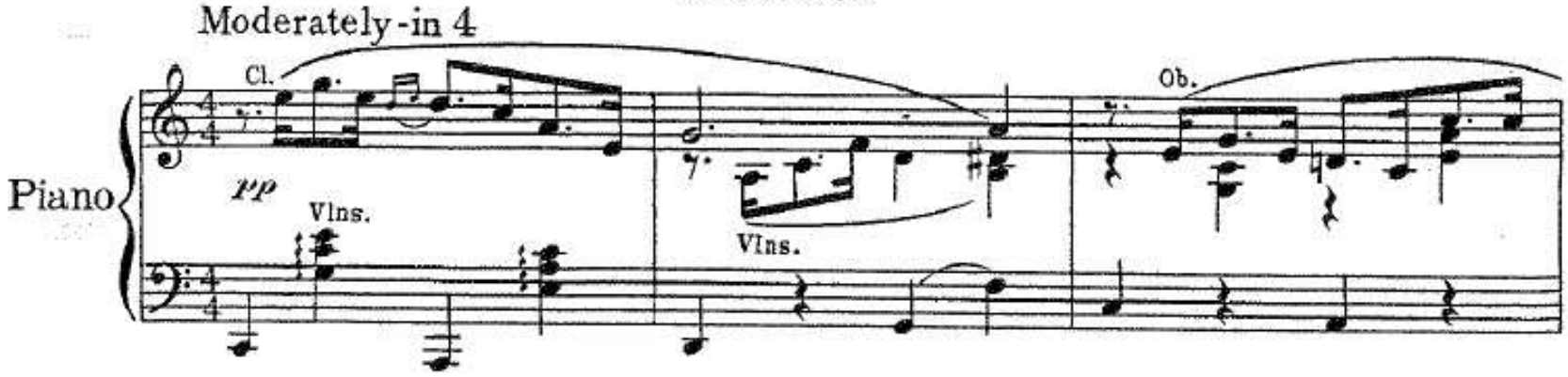


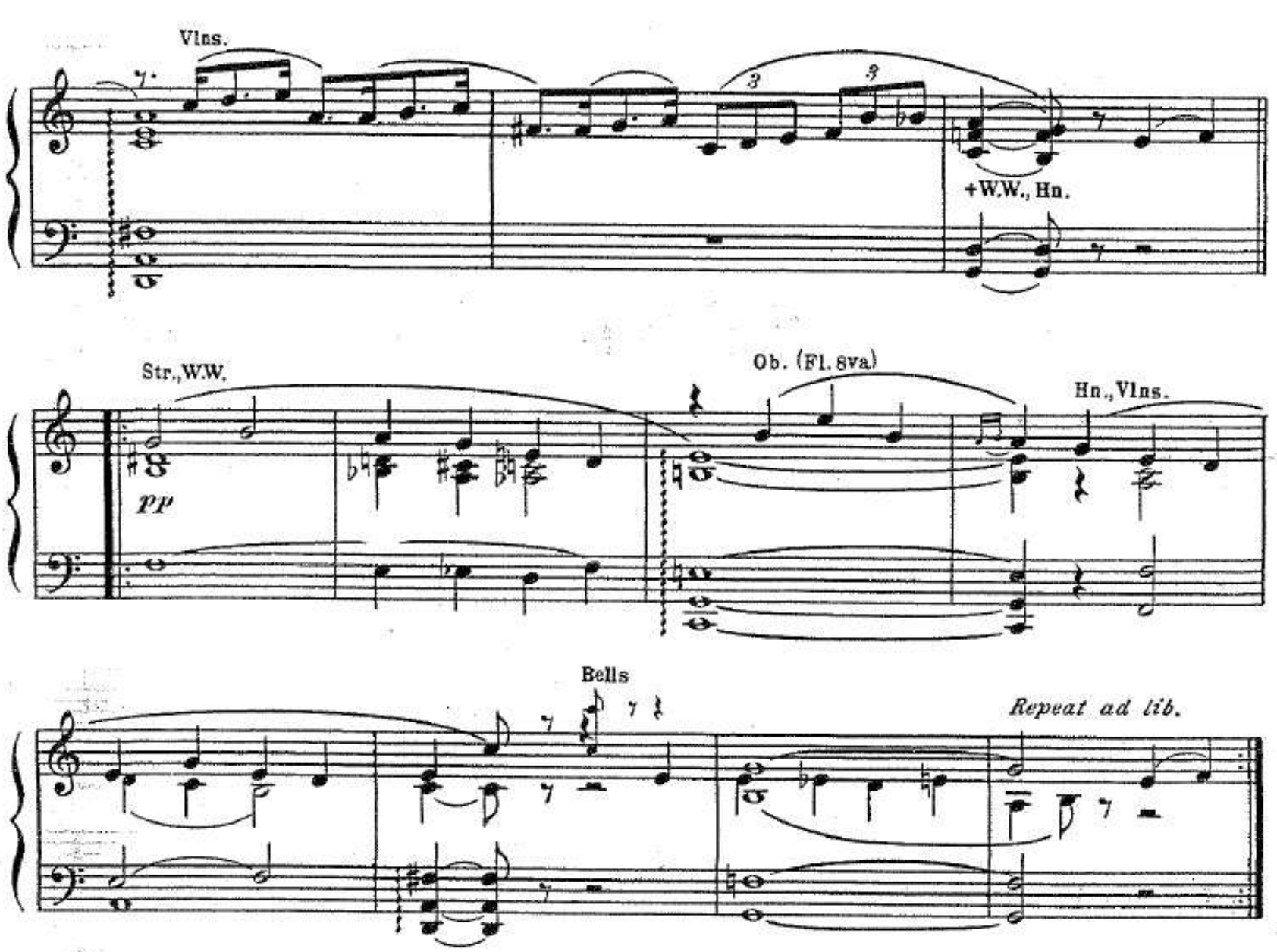
No. 2b

Opening Scene 2

(Interlude)

Moderately - in 4





Cue: JOEY: I didn't mean to bore you with the story of my life.

Allegretto - In 2

Piano

pp Str.

A JOEY:

A B C D E F G, I nev- er learned to spell, at least not well. One, two, three, four, five, six, sev - en, I nev - er learned to count a great a - mount.

Bells, Cl.

mp L.H. Cello, Bsn.

Fl.

(b)

L.H.

Fl.

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But my bus - y mind is burn - ing to use what learn-ing I've got.

Fl.

I won't waste an - y time, I'll strike while the i - ron is hot. If they

Hn. Bsn.

Hn., Cello

Cls., Cello

B

asked me I could write a book A - bout the

Vlns.

Vlns.

p *(melody)*

way you walk and whis - per and look. I could

Fl., Tpt. (sva bassa)

Str.

Cls.

C

write a pre - face on how we met, So the

Bsn.

Hn.

world would nev - er for - get. And the

Br. (cups)

Cls., Cello

D

sim - ple se - cret of the plot Is just to

Vlns.

(melody)

Vlns.

tell them that I love you a lot. Then the

Fl., Tpt. (8va bassa)

Str.

Cls.

E

world dis - cov - ers, as my book ends, How to

Bsn.

make two lov - ers of friends.

Vlns.

Cl.

+Bell

f Br.

Ob. Solo (Tpt.)

+ Vlns.

rall.

F

LINDA:

Used to hate to go to school, I nev - er cracked a book. I played the

pizz. Vlns.

Cls.

p Cl. (Cello pizz.)
a tempo

Str.

G

hook.

Vlns.

+ Bsn.

Nev - er an - swered an - y mail, To

pizz. Vlns.

p Cl.(Cello pizz.)

write I used to think was wast - ing ink.

+ Hns.

It was nev - er my en - deav - or to be too clev - er and smart.

Fl.

Cls.

+ Hn.

Now I sud - den - ly feel a long - ing to write in my heart. If they

Str. (+ Tpt.)

B. Cl.

H

asked me I could write a book A - bout the

Fl., Solo Vln.

etc.

way you walk and whis - per and look. I could

Cl., Vlns., Cello

I

write a pre - face on how we met, So the

Bell

8va

Ob., Vlns., Cls.

Hn.

world would nev - er for - get. And the

Vlns.

f Tutti

B.Cl., Cello

J

sim - ple se - cret of the plot Is just to

Fl., Solo Vln.

etc.

tell them that I love you a lot. Then the

Cl., Vlns., Cello

K

world dis - cov - ers, as my book ends, How to

Bell

8va

Vlns.

make two lov - ers of friends.

+ Bell

8va

W. W.

f Br., Str., Fl., Ob.

ff + Saxs.

Exit

L Poco più mosso

Vlns. 8va

Tpt.

Trb.

etc.

Hn.

M

Str.

etc.

Bell

Fl., Vlns. 8va

pp

Poco meno mosso

Saxs., Cello

Tenors, Cello

molto rall.

No. 4

A Great Big Town – Reprise

(Opening Scene 3)

Allegro

GIRLS:

3

There's a great big town— On a great big lake—

Piano

mf Saxs., Br.

— Called Chi - ca - go.

Br.

When the sun goes down— It is wide a - wake,— Take your

Cl.

Saxs.

ma and your pa, Go to Chi - ca - go.—

+ Hn.

Br.

Hn.

4

Bos - ton is Eng - land, N'Or - leans is France.

Cl., Saxs

Br.

Hn.

New York is an - y - one's for ten cents a dance. — But this

Str., Cl.

Cl., Saxs.

+ Trb., B.D.

great big town — On that great big lake — Is A -

mer - i - ca's first, — And A - mer - i - cans make — Chi -

Tutti

ca - go. Hi - ya, boys? There's a

Hn.

5

great big town — On a great big lake — Called Chi -

Cl.

f

etc.

ca - go. When the

Saxs., Vlns., Cl.

Hn., Trb.

sun goes down — It is wide a - wake, — Take your

Cl.

etc.

ma and your pa down to Chi - ca - go.

Saxs., Vlns.

Hn.

Trb.

6

Bos - ton is Eng - land, NOr - leans is France.

Saxs., Vlns. 8va

Trb.

Vlns.

Hn., Ob., Cl.

New York is an - y - one's For ten cents a dance. But this

Hn.

great big town On that great big lake Is A -

Cl.

etc.

mer - i - ca's first, And A - mer - i - cans make Chi -

ca - go.

Trb.
Hn.

gliss.

Cymb.

Exit

Str., Ob., Cl.

f unls. Br, Saxs.

Hn.

gliss.

Cymb.

No. 5 That Terrific Rainbow

Cue: JOEY: .... if I have nothing to tell I'm gonna make it good!

Brass Fanfare - ad lib.

MIKE: Ladies and gentlemen .... Okay, bring on the girls!

Slowly - In 4

Piano

f Tutti

Cls.

Br. unis.

1 Tempo di Blues

f Vlns. pizz.

Cl.

Cls 8va

GLADYS:

My

Cls.

p

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2

life had no col - or Be - fore I met you. — What

Vlns. pizz. 8va

+ Bells

Cls.

Hn.

could have been dull - er, The time I went through? — You

+ Bells

Vlns. arco

low - ered my re - sis - tance And col - ored my ex - is - tence. I'm

hap - py and un - hap - py too. — I'm a

f Tutti

3

red- hot ma - ma, But I'm blue for you. I get

Cls., Vlns.

mf

+ Br.

pizz. Bass, Cello

pur-ple with an-ger At the things you do. And I'm

+ Br.

green with en - vy When you meet a dame. But you

+ Br.

burn my heart up With an or - ange flame. I'm a

+ Br.

Vlns. 8va

mf Cls.

4

red - hot ma - ma, But you're white _ and cold. _ Don't you

+ Br.

know your ma - ma Has a heart _ of gold? _ Though we're

Fl., Tpts.

+ Br.

½ time

in those grey clouds, _ Some day _ you'll spy _ That ter -

+ Br.

1.

rif - ic rain - bow O - ver you and I. _

f Tutti

GLADYS and GIRLS:

I'm a

2.

I.

Tutti

mp Cls.

f Tutti

W.W., Vlns.

Tpts.

Trb.

(*f*) Br.

Dance

W.W.

Vlns. pizz.

Cls.

Cl.

5

Vlns., W.W.

8va

Cls.

Cl.

6 Cl., Vln. 8va

f

Cl., Vlns.

Cl. Solo

etc.

Vlns 8va

+ Trb.

mf

Br.

8va

Fl., Cls.

etc.

Br.

Hn., Vlns.

Trb. (Br. pyramid)

7

7 Str., W. W.

Br.

Vlns., W. W. 8va

sfz

+ Trb.

GIRLS:

8

Though we're in those grey clouds ____ Some

ff f

Str., W.W.

Br.

day ____ you'll spy ____ That ter - rif - ic rain - bow

Vlns., W.W. 8va

GLADYS: Skiddlee... vuten - daten - daten!

GIRLS: Yeah, yeah!

O - ver you and I. ____

sfp

+ Trb.

Coda

(*VICTOR enters*)

Tpt. Solo

9

+ Cls.

mf

2 Tpts., 2 Cls.

+ Trb.

Tutti

No. 5a

That Terrific Rainbow – Encore

GIRLS:

Though we're in those grey clouds — Some

Piano

Str., W.W.

Br.

day — you'll spy — That ter - rif - ic rain-bow O - ver you and

Vlns., W.W. 8va

+ Trb.

GLADYS: I'm a red-hot mama.

GIRLS: Oh skiddle dee boo - - - yeah!

Oh, dad - dee - oh - dee - ad - dee, Dad - dee do.

Tpt. Solo

+ Cls.

mf

2 Tpts., 2 Cls.

+ Trb.

Tutti

What Is A Man?

Cue: JOEY: I just thought I'd tell you to go to h__before I leave.

Moderately - in 4

Piano

Fl. Solo

pp Str.

There are so

man-y, so man-y fish in the sea, Must I want the one who's not for

Str. *p*

Bsn.

+Cl.

me? It's just my fool-ish way.— What can I do a - bout it? I'm

Ob.

Hn.

(b)

much too used to love to be with - out it. What is a

poco rall.

1

Vlns.

Cls. *p* *a tempo*

Bsn.

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man? Is he an an - i - mal? Is he a wolf,

Br. (cups)

Is he a mouse? Is he the cheap or the dear kind? —

Fl.

Hn.

— Is he cham - pagne or the beer kind? —

+Ob.

poco rall.

Hn.

2

What is a man? Is he a stim - u - lant? Good for the

Vlns.

Br. (cups)

Cls.

p a tempo

Bsn.

3

heart, Bad for the nerves? Na - ture's mis - take since the

Fl.

Hn.

world be - gan? What makes me give, Solo Vln., Bells What makes me

Hn., Cello

3

rall.

Str.

mf

live? What is this thing called man?

+W.W.

p

+Br.

rall.

Patter *(briskly)*

4

VERA:

Vlns. I
Fl.

muted Tpts., Vlns. pizz.

Hel - lo,

Vlns. pizz.

f Cello pizz., Hn.

p Cls. Hn.

Cello

Jack, Can't keep the ap - point - ment. Have an aw - ful

+Ob. 8va.

+Fl.

Cl. only

cold. *(Sneeze)*

+Tpts.

Fl.

Cl.

f

Ob.

Cello, Bsn.

5

Hel - lo, Frank, Have to meet my hus - band.

Tpt. Bells

Vlns.

p

Hn.

So long --- please don't scold.

Vln. I

(♪ = ♩)

Hel - lo, hel - lo, love.

Str. pizz.

muted Br.

fp

W.W.

L.H.

fp

Fl.

W.W. Str. arco

Bsn.

6

What is a man? Is he an or - na - ment, Use - less by

Vlns.

Br. cups.

mf *a tempo*

Cls.

Bsn.

7

day, Hand - y by night? Na - ture's mis - take since the

Fl.

Hn.

world be - gan? They're all a - like, Solo Vln., Bells They're all a -

Hn., Cello

3

rall.

Str.

f

like. What is this thing called man?

+W.W.
mp

+Br.

rall.

Change of Scene

Vlns.

Br. (cups)

f Cls.
a tempo

Bsn.

Fade as

Fl.

curtain rises.

Hn.

+Ob.

Hn.

No. 7 Happy Hunting Horn

Cue: DOTTIE: Joey, are you leaving?

Moderato, quasi marciale - In 4

JOEY: E.H. & bassa

Don't wor-ry, girls, I'm on-ly on va-ca-tion, Not out of cir-cu-la-tion.

Piano

Vlns. muted

mp Cello, Bass pizz.

Don't wor-ry, girls. + Br. Don't wor-ry, girls, While I still have my eye-sight, You're

going to be in my sight, Don't wor-ry girls. You nev-er can e-

W.W.

Vlns.

♩ = ♩ In 2

rase the hunt-er from the chase.

Vlns.

E.H.

Br. (cups)

W.W.

mf

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1

Sound the hap - py hunt - ing horn, There's new game_ on the

Cl.

Bassett Hn.

p Vlns. pizz.

etc.

trail now._ We're hunt - ing for quail now,_

Fl., E.H.

Hap - py lit - tle hunt - ing horn. Play the horn but

Br.

Cl.

Bassett Hn.

p Vlns. pizz.

etc.

don't play corn, The mu - sic_ must be nice now._

Hn.

We're hunt - ing for mice now,— Hap - py lit - tle hunt - ing horn.

2

Dan - ger's eas - y to en - dure When

Br.

Fl.

Cl.

Vlns.

you're out to catch a beaut.— Lie in am - bush

Br.

but be sure When you see the whites of their eyes, Don't shoot!

Br.

Play the horn from night to morn, Just play, no — mat - ter

Cl.

Bassett Hn.

p Vlns. pizz. etc.

what time. — Play "There'll be a hot time,"

Bang! Bang!

3

Hap - py lit - tle hunt - ing horn.

W.W., Str.

W.W., Vlns.

+ Trb.

accel. *f*

Dance

4 A little faster

Fls. 8va

p Cls.

Hn.

Vlns. pizz.

Br. (cups)

etc.

Fls., Vln. I

tr

(pp)

Hn., Trb.

(Rhythm as before)

Tpts.

Vlns.

Br., W. W.

5 W. W.

Br.

f Hn.

W. W.

Str.

W. W. con 8va

+ Vlns.

mf Vlns.

Br. (cups)

Cym. (choke)

Br.

p

Cls., Cello

W.W.

Cls., Cello

6

+ Br.

Str. trem.

Tutti

7 Very quietly

pp Tpt. 2, Trb., W.W. (muted)

pizz. Cello, Bass

Tpt.1

Tpt. 1-3

pp

all Br.

W.W.

f

8

mp

Cello, Vlns.8va

Vlns.

W.W.

Hn., Str.

Br.

f

Cymb.

9 Str., W.W.

f Br.

Vlns.

ff

+Trb.

fz

Segue

No. 7a Happy Hunting Horn – Encore

Marked rhythm - In 2

Piano

ff Tutti

W. W., Vlns.

Br.

1 Cls., Vlns.

mp

Cello

Hn.

Cls., Vlns. pizz.

arco

mf Tutti

1-a

mp
Cello

Hn.

Cls., Vlns. pizz.

arco

+ muted Br.

1-b

Br.

Vlns.

2 Cls.

+ W.W.

Br., Str.

Hn.

2 Cls., Vlns.

Cello

7 Hn.

W.W.

+ B.D.

Slower

Br.

Tutti

f (no W. W.)

3 Cls.

sfz

Str. pizz.

mf

Hn.

3-a

+ W.W.

Br.

Cls.

Str. pizz.

mf

Hn.

3-b

Br.

(*mf*)

Vlns.
Hn.

etc.

Cls.

4

fz *fz*

Str. plzz.

mf

+ Br.

Hn.

5

Vlns., Ob., Cl. I

f

Vlns., W.W. etc.

Vlns., W.W.

Hn.

5-a

Vlns., Ob., Cl. I

Tutti

Vlns., W.W. etc.

Vlns., W.W.

Hn.

Vlns.

6

Saxs.

+ Trb., Hn., melody

ff

Tpts.

Vlns., Ob., Cl.

Tutti

Cymb.

Vlns., W. W. etc.

Hn.

Vlns., W. W.

Cymb.

Segue

No. 7aa

Change Of Scene
(Happy Hunting Horn)

Moderato

Br., Saxs.

Piano

Hn.

f Vlns. etc.

Saxs. only.....

Saxs. only.....

Fade as Curtain rises.

Saxs., Hn.

Br., Saxs.

Hn.

Saxs. only....

Saxs. only....

Saxs., Hn.

No. 8

Bewitched

Cue: JOEY: Well, it got results.

Moderately - In 2

Piano

Str. *p*

Fl.

VERA:
Fl. 8va

He's a fool and don't I know it. But a fool can have his charms.

Vlns.

pp Cello

etc.

Bsn.

I'm in love and don't I show it, Like a babe in arms.

9

Love's the same old sad sen- sa - tion. Late - ly I've not slept a wink

etc.

Bsn.

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Since this half - pint im- i - ta - tion Put me on the blink, I'm

rall.

17

Refrain

wild a - gain! Be - guiled a - gain! A simp - er - ing, whimp - er - ing
Seen a lot; I mean a lot! But now I'm like sweet sev - en -
Sweet a - gain, Pe - tite a - gain, And on my pro - verb - i - al

p Str.
+Bsn.
a tempo

child a - gain. Be - witched, both - ered and be - wil - dered am
teen a lot. Be - witched, both - ered and be - wil - dered am
seat a - gain. Be - witched, both - ered and be - wil - dered am

+W.W.

f p

25

I. I. I. I'll Could - n't sleep And
sing to him Each
What am I? Half

Br. +Br.

p

Str.
Bsn., Cello

would - n't sleep Un - til I could sleep where I should - n't sleep. Be -
spring to him And wor - ship the trou - sers that cling to him. Be -
shot am I. To think that he loves me, So hot am I. Be -

+ W. W.

witched, both - ered and be - wil - dered am I.
witched, both - ered and be - wil - dered am I.
witched, both - ered and be - wil - dered am I.

f *p* *mf*

33

Lost my heart, but what of it?
When he talks He is seek - ing
Though at first we said "No, sir"

My mis - take, I a - gree. He's a laugh, but I
Words to get off his chest. Hor - i - zon - tal - ly
Now we're two lit - tle dears. You might say we are

love it — Be - cause the laugh's on me. A
speak - ing, — He's at his ver - y best.
clos - er — Than Roe - buck is to Sears. I'm

p

41

pill he is, But still he is All wine and I'll keep him un -
Vexed a - gain, Per - plexed a - gain, Thank God I can be o - ver -
dumb a - gain And numb a - gain, A rich, read - y, ripe lit - tle

Str.
+Bsn.

til he is Be - witched, both - ered and be - wil - dered like
sexed a - gain. Be - witched, both - ered and be - wil - dered am
plum a - gain. Be - witched, both - ered and be - wil - dered am

+ W.W.

f p

1. 2. 3.

JOEY and ERNEST enter and look at sample.

VERA: You know...

me.
I.
I.

mf mf rall. 8va..

Encore

(VERA:)

It is real - ly quite_ fun - ny Just how quick - ly he_ learns

Vlns.

etc.

p Cello

Bsn.

How to spend_ all the mon - ey That Mis - ter Simp - son earns. He's

rall.

kept e - nough, He's slept e - nough, And yet, where it counts, he's a - dept e - nough. Be -

+ W. W.

Str.

+ Bsn.

witched, both-ered and be - wild - ered am I.

f *p*

mf *rall.*

8va

No. 8a

Pal Joey

(What Do I Care For A Dame?)

Allegretto

What do I care for a dame?

Vlns.

pizz. Vln. I, Ob.

Piano

p Cl.

Bsn, Cello

What do I care for a dame?

Fl, Ob.

Ev - 'ry old dame is the same.

Fl. flutter + pizz. Vln.

Hn.

fp Cl.

Ev - 'ry damn dame is the same.

Fl.

fp

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1

I got a fu - ture.... A ros - y fu - ture.

Fl.
Ob.

fp

muted Tpts.

You can be sure I'll be tops.

I'm in - de - pend - ent, I'm no de - fend - ant.

fp

I'll own a night club that's tops.

And I'll be in with the cops.

Ob., Vln. 8va

Hn.

+ Br.

2

What do I care for the skirts?

Fl.

Fl.

f-p

Str.

Solo
(Rhythm as before)

What do I care for the skirts?

f-p

Solo
(Rhythm as before)

I'll make them pay till it hurts.

Str.

W.W.

Hn.

mp

Let them put up till it hurts.

3

I'm going to own a night club,

Vlns.

mf

Tpts.

It's going to be the right club. For the

Ob.

4

swell gen - try, It's el - e - men - ta - ry I'll

Vlns.

Bsn., Cello

wear top hat and cane In Chez Jo - ey. They'll pay

Tutti

Jo - ey, The gay Jo - ey... I can see it plain. ——

Alto Solo

Vlns.

pp *poco* *rall.* W.W. Hn.

a tempo

+Tpts.

ff Trb., Bsn., Cello

+Alto +Hn.

Br.

f

(Traveler opens)

5 Vlns.

etc.

Alto

etc.

Vlns. pizz.

+ B.D.

6

Vlns., Cl.

etc. (Pno. only)

+Tpts.

+ Tpts.

Trb., Hn., Bsn., Alto Soli

+Tpts.

+Tpts.

+ Bells

Tutti

sfz

L'istesso tempo

Ballet

Picc.
Vln. harmonics
Ob.

+ muted Br.

ff Bsn., Cl.

Hn.

pizz. Str.

Tpts.

+ Ob.

+ Picc.

Vlns., Alto

Picc.
Ob.

+ muted Br.

Cl., Bsn.

Hn.

Tpts.

Vlns., Alto

Hn.

7 Picc., Vlns. I

Ob., Alto

+ Br.

Vln., Picc., Ob.

Tpts. Picc.

(Tpts.) Ob.

Vlns., W.W.

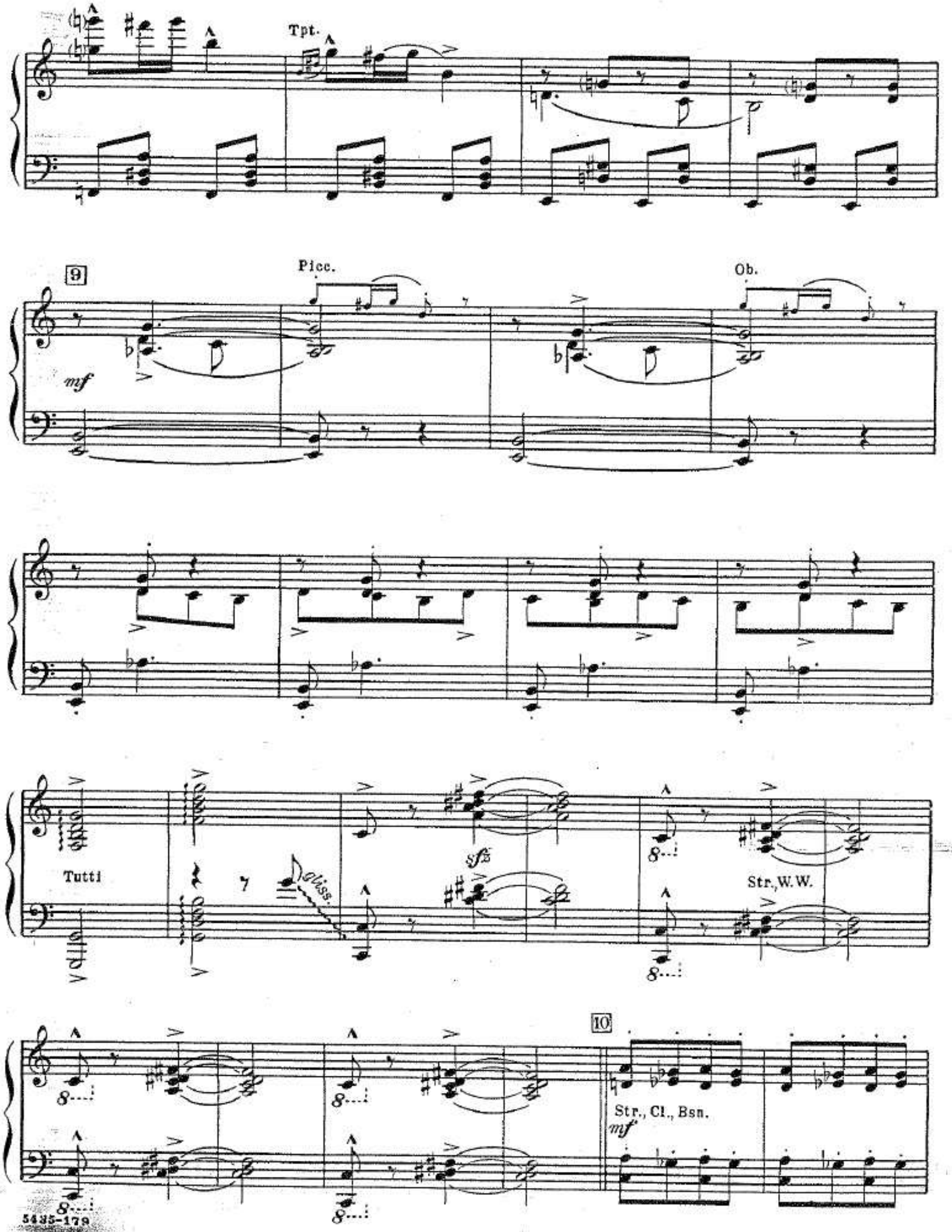
Hn., Alto

8

Tpt.

Cymb.

Vlns., Hn., Alto, Cl.


Tpt.
9
Picc.
Ob.
mf
Tutti
gliss.
sfz
Str., W.W.
10
Str., Cl., Bsn.
mf

Wah-wah Tpt., Alto, Ob.

+ Fl. 8va

11

Hn.

Fl., Ob.

(St. mutes) Tpts. 2,3

Trb.

12

etc.

Tpt. I

W. W. 8va

Str., Ob.

Br., Vln. I

ff

+ Timp.

Hn.

Vlns.

13

W. W. only

mf

Br.

Str., (Hn. 8va bassa)

Tpts.

W. W.

W. W., Vlns.

Tpt. I

Picc.

mf

13-a

Ob.

Tutti

gliss.

sfz

fp

Solo Vln.

14

p

Cl.

Fl.

Ob.

con 8va

Vln.

etc.

2nd Vln., Cl.

+ Br.

mf

+ Br.

14-a

Str.

Br.

Fl.

p

Ob.

Hn.

etc.

con 8va

Fl.

Vlns.

+ W.W.

Vlns.

Hn. Solo

+ Br.

mf

15

Vlns.

Tpts

Hn., Cello, Cl.

Tpts. (open)

5

A

+ W.W.

f

16

Str.

Br.

p

+ Fl., Cls.

Ob., Cl., (Fl. 8va)

Vlns.

+Hn.

17

Vlns.

mf Br.

18

+ muted Br.

unis. W.W.

Str.

Vlns.

Solo Vln. 8va

mp Hn.

Str., Hn.

19

Celeste

L.H.

Solo Tpt. (muted)

Vlns.

W.W., Pno.

Str., Hn.

20

Ob., Fl., Picc.

+ Br.

1st Vln.

mf Vlns. 2, 3

Hn.

8va

+ Bells

21 Maestoso

Vlns.

etc.

ff Br., (W.W. 8va)

sfz

Tutti

rall.

Saxs.

mf

22

Ob.

Vlns. 8va.

Trb.

etc.

Hn., Cello

+Vlns.

Ob., Cl. (8 bassa)

Saxes. ("That's all.")

23

24

Clap hands

25 Grandioso

Cl. Solo

f Tutti (Br. muted)

ff

Vlns. unis.

+Tpts. (open)

Pno.

Hn., Trbs.

(Clap) (Clap)

Fl.

unis. Str., Cls.

p

+Bsn.

Hns.,
Cello

Cls.

Vlns.

Cello

+Br.(cups)

Cls., Cello

Trb.

27

Fl.

unis. Str., Cls.

p

+Bsn.

Hn.
Cello

Cls.

Vlns.

Cello

+Br.(cups)

W.W.

Cls., Cello

Trb.

28

Br.(Fl., Cl. 8va)

Br.

Vlns.

pizz. Cello

Fl., Bells
Cl.

Hn., Cello
(Vlns., 8va)

Br.

Br. simile

Fl., Ob.

tr

Bsn.

29 Fl.

unis. Str., Cls.

p

+Bsn.

+Br.

Cls.

Hn.
Cello

Tpt., Fl., Cl., Str.

Hn.
Cello
Cl. 3

Vlns.

Fl.

Hn.
W.W.

30

DANCERS:

Vlns. (con 8va)

And the

Cls.

Vln.s

Bsn., Cello

31

sim - ple se - cret of the plot Is just to

(8va continues)

p sempre

tell you that I love you a lot. Then the

+Ob.

Br., Bells, Fl.

Br., Str.

world dis - cov - ers As my book ends, How to

Cl., Cello

make two lov - ers of friends.

Voices only

Br., Str., Pno.

ff

32

Vivo

ff

Br.

Vlns.

Pno.

Flutter

Saxs.

rall.

(simile)

33

Vlns. unis. (8va)

ff Tutti

Saxs.

(Vlns.)

Vlns. (Ob. 8 bassa)

mp

Trb., Saxs., Cello, Hn.

Vlns. 8va

sfz ff Tutti Cymb.

Cymb.

34

Vlns.

f

W.W., Vlns.

Br. unis.

Tutti

Sax.

+Timp. roll

End of Act I

No. 9

Entr'acte

Andante

Vlns., W. W.

Piano

ff Br. Saxs. / L.H.

+Br.

Hn., Str., Saxs.

mf

+Timp.

1 Poco più mosso

W. W.

Hn.

2

Fl., Cl.

3

W.W.

Hn.

25

Allegro

f

2 Tpts.

Saxs.

Hn.

Hn., 2nd Tpt. Saxs.

Br., Saxs.

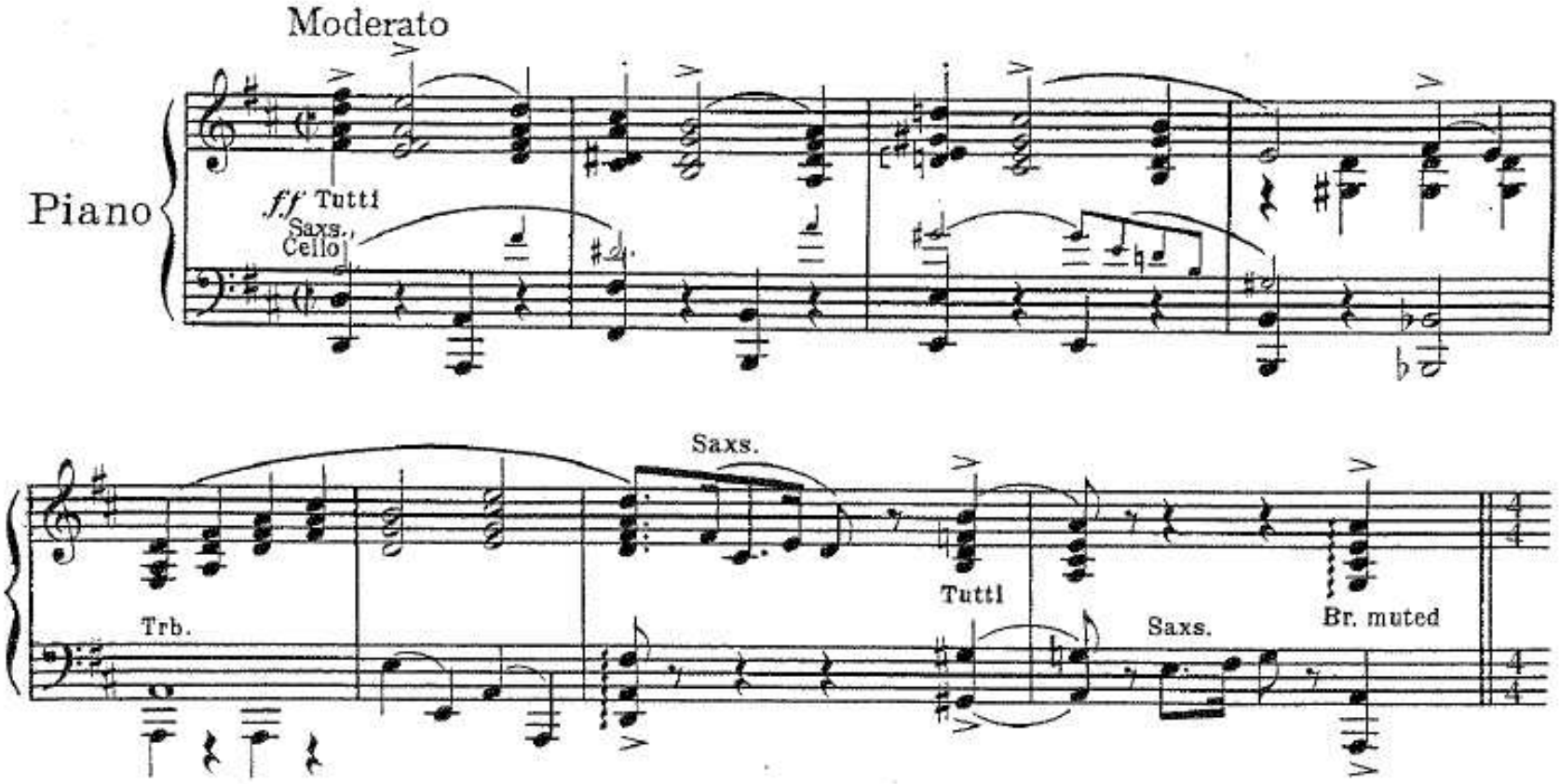
Hn., Cl., Cello

1.

2.

No. 10 The Flower Garden Of My Heart

Cue: VICTOR: All right, Louis, on the bench.



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2

+ Br.

+ Br.

Vlns., W.W.

Hn., Cello., Ten. Sax.

Vlns. 8va

Saxs.

Ob., Fl.

W.W., Vlns.

Br. open

Maestoso

3

Str., W.W., Saxs.

ff

fp

Ped.

*

4 Moderato

LOUIS:

I have-n't got a great big yacht, But I'm con-tent-ed with my lot.

Vlns.

Fl.

Ob.

p

Cello

Vlns.

I've got one thing much more beau-ti-ful and grand.

+2 Saxs.

Br.

Cello

Ten. Sax.

I do not own a rac - ing horse, But that don't fill me with re - morse.

Vlns. Fl. Ob. Cello Vlns.

I pos - sess the fin - est show-place in the land. So come with

+Saxs. Tpt., Fl. fp

me and wan - der to a love - ly spot out yon - der. In the

Hn., Cello Hn. Saxs. muted Tpt. mp Saxs., Cello

5

flow - er gar - den of my heart I've got

Vlns.

vio - lets as blue as your eyes.

VIns., Fl., Ob.

Hn.

6

— I've got dain - ty nar - cis - sus as sweet as my

Str.

Hn.

Fl.

mis - sus And lil - ies as pure as the skies.

Br.

f Vlns.

7

— In the flow - er gar - den of my heart

Tpt.

mp

Saxs., Cello

Vlns.

I've got ros - es as red as your

8

mouth. Just to keep our love ho - ly I've

Vlns., Fl., Ob.

Str.

Hn.

Hn.

got glad - i - o - li And sun-flow - ers fresh from the

9

south. But you are the art - ist and

mf

Br.

Tutti

love is the art In the flow - er gar - den of my

Vlns., Fl.

1.

heart.

2.

In the heart.

f

mf

Alternate ending into next strain

heart.

Cymb.

sfz

10

Under dialogue

Vlns. 8va

muted Br.

Saxs.

mp

Br.

Fl., Ob.

Br.

11 Fl., Ob.
Vlns. 8va

Saxs., Cello (8 bassa)

Hn.

etc.

Br.

Br., W.W. 8va

Vlns. 8va

12 Br.

+ Br.

GLADYS:

In the

W.W., Vlns.

+ Br.

no Saxs.

20

flow - er gar - den of my heart I've got

W.W.

pizz. Vlns.

Cls.

Br. muted

Hn.

Trb.

E.H.

dais - ies to tell you you're true. Oh, the

W. W., Tpts.

Vlns., W. W.

7 Str.

west - wind will whisk us the scent of hi - bis - cus And

Cls.

etc.

etc.

heath - er that's smoth-ered with dew. In the

Tpt. I

Br.

E.H.

Str.

21

flow - er gar - den of my heart I've got

Fl., Cl.

simile

legato
muted Br.

li - lacs and dain - ty sweet peas. You will

etc. Br. + Br.

look like sweet wil - liam And smell like a tril - lium Sur -

Cls. etc. etc.

round - ed by fond bum - ble bees. But

Vlns. Br. Br.

you are the pas - try And I am the tart, In the

Fl., Cl. Vlns. 8va etc.

flow - er gar - den of my heart.

W.W., Vlns.

22

Fl., Ob., Vlns.

Tutti

f

Str.

p

Dance

pp

Fl.

Br., Saxs.

ff

Str.

subito
pp

Fl., (Ob. e bassa)

+ W.W., Saxs.

mf

no Saxs.

PP

23

f Tutti

Fl.

Str.

pp

23-a

Fl, Ob..

Vlns. 8va
+ Tpts. (harmon mutes)

Fl.

Rhumba

Saxs.

f Str. rhythm

+Trb.

Tpts., Fl., Ob.

Str.

mp

24

Saxs.

Saxs., W.W., Bell

+ muted Trb.

Solo Vln.

+ Ten. Sax.

con 8va

Ob., Str.

W.W., Tpts.

mf

24-a

tr

Str.

mp

Saxs.

+ muted Trb.

Saxs., W.W., Bell

Solo Vln.

+ Ten. Sax.

24-b

con 8va

Ob., Str.

Str.

Br.

Br.
mf

Saxs.

+ Br. flutter

+ Br.

Br. open
Tutti

f

sfz

f

+Timp.

25 Exit

+ Br. flutter

+ Br.

Fast

f

8va

No. 11

Zip

Cue: MICHAEL: Like for instance?

Moderately

MELBA:

Piano

Str., Fl.

W.W.

Bsn.

I've in - ter - viewed Pab - lo Pi -

cas - so And a count - ess named di Fras - so. I've

Ob. +Fl.

in-ter-viewed the great Stra - vin - sky. But my great-est a- chieve - ment is the

L.H.

in - ter - view I had with the star who worked for Min - ski.

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1

I met her at the Yank - ee Clip - per And she

did - n't un - zip one zip - per. I said "Miss Lee, you are

such an art - ist, Tell me why you nev - er miss?"

What do you think of while you work? And she said, "While I

work my thoughts go some - thing like this:

Refrain

Zip! Walt - er Lipp - man was - n't bril - liant to - day.
Zip! I con - sid - er Dal - is paint - ing pas - sé.
Zip! Tos - ca - ni - ni leads the great - est of bands.

Str., W.W.

Zip! Will Sar - oy - an ev - er write a great play?
Zip! Can they make the Met - ro - pol - i - tan pay?
Zip! Jer - gens Lo - tion does the trick for his hands.

Zip! I was
Zip! En - glish
Zip! Rip Van

read - ing Scho - pen - hau - er last night.
peo - ple don't say clerk, they say clark.
Win - kle on the screen would be smart.

Zip! And I think that Scho - pen - hau - er was right.
Zip! An - y - bod - y who says clark is a jark!
Zip! Ty - rone Pow - er will be cast in the part.

mf

I don't want to see Zor - in - a, I don't want to meet Cob - in - a.
I have read the great Ca - ba - la, And I sim - ply wor - ship Al - lah.
I a - dore the great Con - fu - cius, And the lines of lus - cious Lu - cius.

p

Zip! I'm an in - tel - lec - tual. I don't like a deep con - tral - to,
Zip! I am just a mys - tic. I don't care for Whist - ler's moth - er,
Zip! I am so ec - lec - tic. I don't care for ei - ther Mick - ey---

Or a man who's voice is al - to. Zip! I'm a het - ero - sex - ual.
Char - lie's aunt, or Shu - bert's bro - ther. Zip! I'm mis - o - gyn - is - tic.
Mouse and Roon - ey make me sick - y! Zip! I'm a lit - tle hec - tic.

Zip! It took in - tel - lect to mas - ter my art.
Zip! My in - tel - li - gence is guid - ing my hand.
Zip! My ar - tis - tic taste is clas - sic and dear.

1. 2.

Zip! Who the hell is Mar - gie Hart?
Zip! Who the hell is Sal - ly Rand?
Zip! Who the hell is Li - li St.

mf

3.

VICTOR enters

Cyr?

mf

No. 12 Plant You Now, Dig You Later

Cue: MICHAEL: Go ahead and rehearse.

Moderato - In 2

GLADYS:

Piano

p Pa. Solo Cl., Cello, Bass

Sweet-heart, the day is wan - ing, Must go with - out com - plain - ing. Time for Auf Wie - der - sehn - ing now.

+Str.

Br. (cups)

Don't let this sad dis - clos - ure Ruf - fle your calm com - pos - ure. Smile at the one who knows your ev - 'ry

+Str.

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whim. Br. Wait for him now. Where's the

+ Hn. Tutti *f*

A

check? Get me the wait - er I'm not going to

8va

Pa. 2 Fls. *p* Vlns.

stay. Plant you now Dig you lat - er, I'm

Str. W.W.

on my way. My re - gret could - n't be

Br. 8va

Cello, Cl.

great - er___ At hav - ing to scram.___ Plant you

8va

Str.

W.W.

now,___ Dig you lat - er,___ I'm on the

Cello, Cl.

A-1

lam. Bye bye,_ my hep - chick,

Br.

+ W.W.

Br.

Hn.

Sol - id___ and true; I'll keep_ in

W.W.

step, chick, Till I come dig - ging for you.

Br., Cymb.

Fl.

+ B.D. + B.D.

So, lit - tle po - tat - er, Stay right where you are. Plant you

8va

Pa., 2 Fls.

Vlns.

Str.

W.W.

now Dig you lat - er Means au re - voir, just au re -

+ W.W.

1. ENSEMBLE: 2.

voir. Where's the voir.

Tutti *f*

f Tutti

W.W. 8va

Br., Hn.

B

mf Vlns. plzz. (afterbeats)

W.W. only.....

W.W.

B-1

W.W. only.....

W.W.

B-2

Vlns.

W.W.

etc.

f

fz

B - 3

W.W. only.....

C Coda

W.W. loco

Vlns., W.W.

f

mf

etc.

W.W. only.

Str., W.W.

Dance

1

f

p

T.Sax.,Cl.,Cello

R.H.

W.W. (Pa.)

Br.

W.W.

Br.

W.W.

T. Sax.

Vlns.

Br.

W.W.

T.Sax., Cl.,Cello

Br.

W.W.

Br.

W.W.

T. Sax.

Vlns.

Br.

(Br.)

2 pizz. Vlns.
Pa.

Br.

Ob.
sempre p
(Cl. sus.)

Ob.

Br.

Cl., Str.

Hn.

3 W.W., Pa.

Br.

W.W.

Br.

W.W.

T. Sax.

mf

4

Br.

mf

Saxs.,Vlns.

Saxs.

mf

5

Str.

Str.

6

Str.

7

Br. tacet....

Saxs., Str., unis.

mf

7

3

3

3

f Tutti

Saxs.

mp

Vlns.

3

p

Saxs. (sus.)

+ Br. (muted)

8

Br.

Saxs.

Saxs.

Saxs.... Saxs....

9

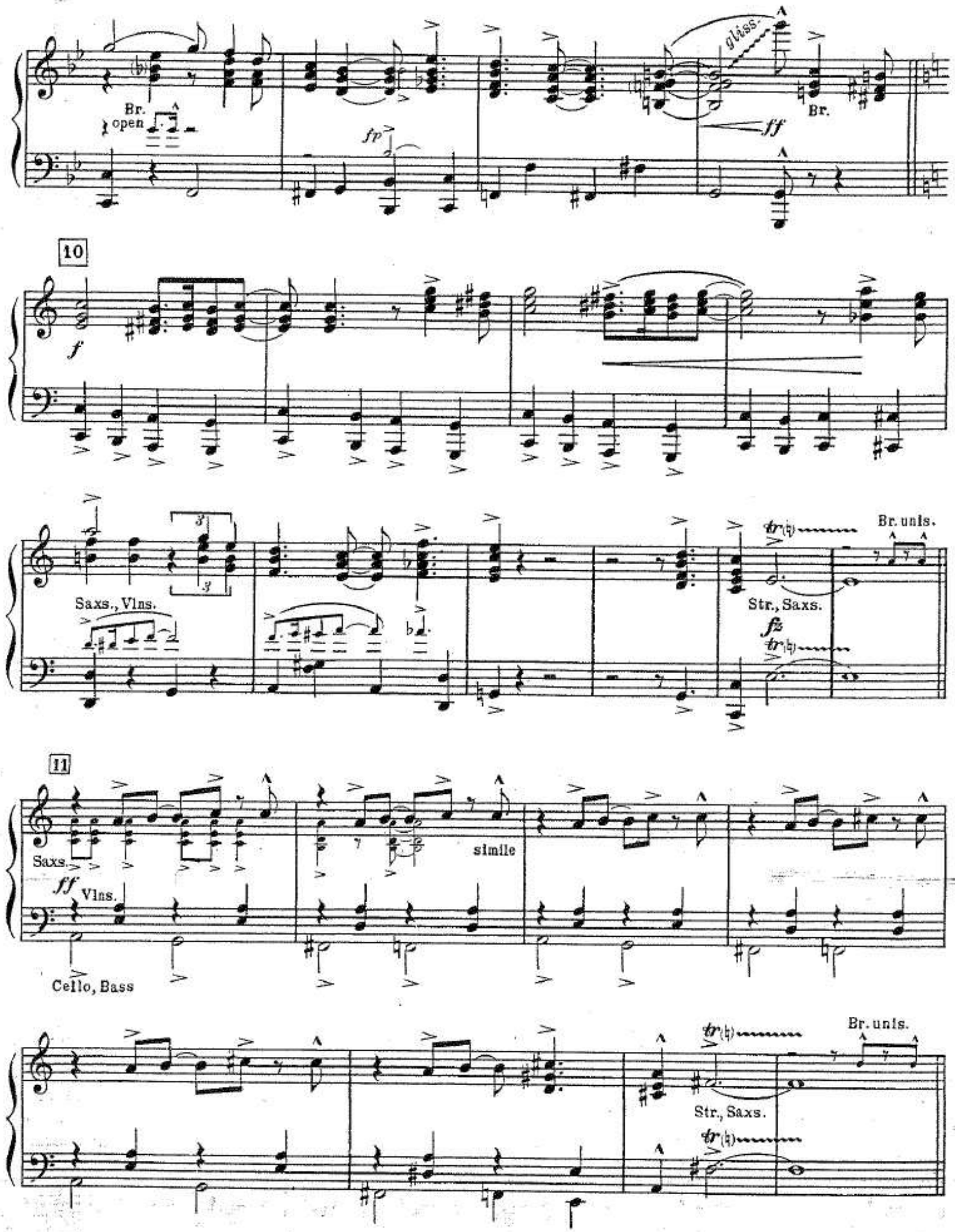
Str.

Saxs.

pp T. Sax.

mp

sf


Br.
open
fp
gliss.
ff
Br.
10
f
Saxs., Vlns.
Str., Saxs.
fz
Br. unis.
11
Saxs.
ff
Vlns.
simile
Cello, Bass
Str., Saxs.
Br. unis.

12

(Saxs. as before)

13

attacca

Plant You Now, Dig You Later - Encore

No. 12a

Slowly

Tpts.

f Str., Ci.

A

2 Tpt.

mf

Vlns., Hn.

Piano

+ Fl., Ob.

B Br.

I Tpt., Fl., Ob.

+ Br.

Cl.

+Br.

Tpt., Fl., Ob.

+Br.

Str., W.W.

Hn., Cello

C Vlns. unis.

f

Cls.

Cello

Ob., Fl. 8va

(Tpt. cue)

Br.

Str.

W.W.
L.H.

Cymb.

No. 13 Den Of Iniquity

Cue: JOEY: Terrible apartment? Why, this is the nuts.
VERA: Yes, dear.

Allegretto

Fls.

Bells, Solo Vln.

Piano

p

Cl.

Vln.

Str., Cls.

mp

poco rall.

VERA:

Just two lit - tle love birds all a - lone In a lit - tle co - zy

Vlns.

Cls. *p* *a tempo*

Cello pizz.

nest, With a lit - tle se - cret tel - e - phone,

Fl., Ob.

Cls.

Vlns.

JOEY:

That's the place to rest. Ar - ti - fi - cial ros - es

Vlns.

Hn.

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'round the door; They are nev - er out of bloom;

VERA: BOTH:

And a flow-ered car-pet on the floor In the liv - ing room. In our

Vlns. (+ Cls. & bassa) Br. (harmon mutes)

rall. *p*

A

lit - tle den of in - iq - ui - ty Our ar - range-ment is
lit - tle den of in - iq - ui - ty For a girl - y and

Vlns.

a tempo

Pno. Solo

VERA:

good. It's much more health-y liv - ing here; This rush-ing back home is
boy. (*Vera:*) Well sit and let the ho-urs pass; A can - o - py bed has

2 Fls.

Ob.

Str.

JOEY:

bad, my dear. I have - n't caught a cold all year.
so much class. (*Joey:*) And so's a ceil - ing made of glass,

VERA:

Knock on
Oh, what

Tpt.

Str., Fl.

Hn., Fl. 8va

Cls.

poco rall.

BOTH:

wood! It was ev - er thus, since an - tiq - ui - ty,
joy! (*Both:*) Love has been that way, since an - tiq - ui - ty,

Down to you and
All the po-ets a-

Br.

Vlns.

a tempo

VERA:

me. The cham-ber-maid is ver - y kind, She al - ways thinks we're
gree. (*Vera:*) The ra - di - o I used to hate, But now when it is

pp Str.

JOEY:

so re - fined... Of course, she's deaf and dumb and blind.
dark and late, Ra - vel's Bo - le - ro works just great.

BOTH:

No fools,
That's for

poco rit.

we... In our lit - tle den of in - iq - ui - ty.
me (Both:) In our lit - tle den of in - iq - ui

1.

+Cls.

Vlns., W.W.

mf Cello

2.

In our ty.

p

rit.

Ped. *

B Dance

Br.

W.W.

muted Tpt., Hn.

Vlns.

mf

Vlns. sva

Vlns.

Tutti

B-1 W.W. Str. Hn. *p* Vlns. W.W.

W.W.

Br. Tutti *cresc.*

f *p subito* Tutti 3 Br. *mf*

C Vlns. *a tempo* Pno. Solo Ob.

2 Fls.

Tpt.

Str

BOTH:

Oh, what joy!

Str., Fl.

Br.

Cl.

Hn., Fl. 8va

poco rall.

a tempo

JOEY:

D

We're

Vlns.

Pno. Solo

VERA:

ver - y prop - er folks, you know. We've sep - 'rate bed - rooms "comme il faut." There's

pp Str.

BOTH:

one for play and one for show! You chase me In our

poco rit.

lit - tle den of in - iq - ui - ty.

+Cls.

W.W., Str.

Hn., Cello

Fl., (Cl. 8 bassa)

E

p

etc.

W. W., Str.

f

Br.

fp

fp

F Solo

mf

+Cls.

6

For "Change Of Scene" repeat from letter E *(open Brass)*

No.14 Do It The Hard Way

Cue: VERA: You always do everything the hard way.

Moderato

Piano

W.W.
mf pizz. Str.

B.Cl., Cello

Br. (cups)

W.W.

1 Verse

JOEY:

Fred As - taire once worked so hard He oft - en lost his breath And

+W.W.

W.W.

p Str.

Brightly

now he taps all oth - er chaps to

W.W.

Br.

2 Tempo Io

death.

Work - ing hard did

Fl.

Br.

B.Cl., Cello

Str.

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not re - tard the young Cab Cal - lo - way. Now

+W.W. +W.W. 8va

3 Moderately

hear him blow his vo - de - o - do to -

Trb. gliss. Trb. Solo

day.

W.W.

mf f mf f

4

Do it the hard way And it's eas - y sail - ing.

W.W. +E.H. Br.

p stacc.

Do it the hard way And it's hard to lose.

W.W. Br. +Hn. stacc.

5

On - ly the soft way Has a chance of fail - ing.

W.W. +E.H. Br.

You have to choose.

Vlns. 8va Br. Hn., Cello

6

I took the hard way When I tried to get you.

W.W. +E.H. Br. stacc.

You took the soft way When you said "we'll see?"

W.W.

Br.

stacc.

7

Dar - ling, now I'll let you

Vlns.

W.W. sus.

Hn., Cello

Br.

Do it the hard way, Now that you want

1.

me.

2.

me.

Tutti

9 Dance

Tpts.

mf Trb., Cello, Hn.

+ Saxs.

1 Tpt.

10

W.W., Vlns.

f Br., Saxs.

Cello

Saxs.

etc.

Saxs.

Saxs.

Hn.

11

Str., Ob.

p Saxs., Str.

W.W., Vlns.

Br., Saxs.

Cello

Saxs.

etc.

Str., Saxs.

Br., Saxs.

Cello

12 Str., Ob., Ten., Hn.

p dolce

Str., Ob.

+muted Hn.

Saxs. change to Cls.

13

Cls.

Br.

p Hn., Cello

Br.

Hn., Cello

13 - a

Vlns.

Br.

Vlns.

(Br. open)

Tutti

14

Vlns., W.W.

mf

Vlns., W.W.

14-a

Tpts.

unis. Vlns., Cls., Trb.

15

Vlns., W.W.

7

W.W.

15-a

W.W.

Br.

p

sfz

p

sfz

etc.

sfz

Br. only

f

16

Br., Saxs.

Saxs

16-a

Br., Saxs.

Saxs.

16-b

Br., Saxs.

Saxs.

16-c

Saxs., Cl., Vlns.

Trb., Hns.

Cymb.

Cymb.

Tutti

Br. *gliss.*

sfz

Cymb.

17

Vlns. unis.

Br.

mf Cls.

Br.

Str., W.W.

Br.

Br.

17-a

ALL:

I took the hard way When I tried to get you.

Vlns. unis.

Br.

mf Cls.

Br.

(Br.)

Cls.

tip

Hn.

You took the soft way When you said "We'll see."

Dar - ling, – now I'll – let you ———

f Br., Str. (8va)

etc.

Do it the hard way Now that you want me. ———

18

Vlns. 8va

p Cls.

f +Br

ff

Fine

attacca

18-a

Alternate ending *(instead of* 18*)*

Vlns. 8va

p Cls.

+Tpts.

f

Trb.

ff

sf

attacca

No.14a Do It The Hard Way - Encore
(Optional)

L'istesso tempo

Piano

mf *L.H.* *L.H.*

A

Br., Saxs.

Saxs.

B

Saxs.

C

Br.,Saxs.

Saxs.

1. Saxs.
Br.

3
Vlns.

2.

ff

thumb gliss

No. 15

Take Him

Cue: LINDA: Well, just don't think it was what you think it was. Take him.

Allegretto

Piano

Str.
pp

A LINDA: *1st time*
VERA: *2nd time*

Take him, you don't have to pay for him, Take him, he's
Take him, I won't put a price on him, Take him, he's

Vlns., Fls. 8va
p Cl.
pizz., Cello
Bell

free.
yours.
muted Br.

Take him, I won't make a play for him,
Take him, pa - ja - mas look nice on him,

B

He's not for me.
But how he snores.

He has no head to think with;
Though he is well ad - just - ed,

Br.
Str.
+W.W.

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True that his heart is a - sleep.
Cer - tain things make him a wreck.

But he has eyes to wink with;
Last year his arm was bust - ed

Br.

C

You can have him cheap.
Reach - ing from a check.

Keep him and just for the lure of it
His thoughts are sel - dom con - sec - u - tive,

Br.

Vlns., Fls. 8va

W.W. only

+Str.

Cl.

plzz. Cello

plzz.

Mar - ry him too.
He just can't write.

Keep him, for you can be sure of it,
I know a mov - ie ex - ec - u - tive

Bell

muted Br.

D

He can't keep you.
Who's twice as bright.

So take my old ja - lop - y,
Lots of good luck, you'll need it,

Br.

Str.

+W.W.

Keep him from fall - ing a - part.
And you'll need as - pi - rin too.

Take him, but don't ev - er take him to
Take him, but don't ev - er let him take

Fl.

Str.

Br.

1.

2.

heart.

you.

JOEY: Well, how do you like it?
Dialogue continues.....

Bell

mf Tutti

mf Tutti

arp. ad iib.

at Cue: VERA:..even if we described him to you.

Largo

LINDA and VERA:

I hope that things will go well with him,

1st Vlns.

pizz. Vlns.

mp Str., W.W.

p Cls.

etc.

I bear no hate.

All I can say is "the hell with him,"

(1st Vlns.)

Cls.

etc.

He gets the gate. So take my ben - e - dic - tion;

Fl. Str. Hn.

Take my Old Ben - e - dict too. Take it a -

W.W.(con 8va) Str. Ob. etc.

way, it's too good to be true.

(con 8) +Bells

Hn., Cello mf Tutti rall. attacca

No. 15a

Take Him - Dance

Tempo di Valse

Piano

Vlns. p

A

f Tutti

Trb., Ten., Cello

mf Str., W.W.

Tutti

Trb., Ten., Cello

B

Pno. Solo

p Ten. Sax., Cl., Cello

mf

f Tutti

p

C 8va

p Music Box
pizz. Vlns.

+B.D.

Bell

8va

8va

(con 8)

D

f gliss.

Tutti
Trb., Ten., Cello

mf

f Trb., Ten., Cello

Pno. Solo

ten. *ten.*

E Slower

f (Solo)

Ped. * Ped. * Ped. *

Ped. * Ped. *

mf Str.

F

Str.

(Vlns. 8va)

Dr. etc.

G Cls.

p Str., Ob., Ten. Sax. *cresc.* *e accel. poco* *a poco*

W.W. Vlns. 8va

Trb. *sempre accel.* *e cresc.*

etc.

H Tutti *ff* Chcke Cymb. *mf*

Choke Cymb. *f*

mf W.W. Br.

I

ff

Pno. Solo

mf

Ped. * Ped. *

J

Tutti

f Trb.,Ten.,Cello

W.W., Str.

Br. etc.

+ Timp.

sfz

Coda: Allegretto

f

8va

sfz

attacca

Tango Specialty

Tempo di Tango

Piano

ff

Br.

1

Hn., W.W., Str.

f

Tpt. Solo

Br.

+Vlns.

W.W., Str.

+Br

Br. Tacet

Hn.

Tpt. Solo

Br.

W.W.

1-a

Br.

W.W.

+Hn.

Br....

+Tpts.

W.W.

+Br., Str.

Hn.

2

Hn., W.W., Str.

f

Tpts.

Trb., Hn.

+Br.

Br. Tacet

Vlns.

Tpt. Solo

Br.

W.W.

2-a

Br.

Str., W.W.

Fl.

Br.

Hn., Str., W.W.

W.W. 8va

Br.

Str. 8va

Br.

3

sf

Tutti

W.W.

Br.

mf

+Vlns.

3-a

W.W.

Br.

+Vlns.

3-b

Br.

Str., Ob., Cls.

3-c

W.W. ...

4 Tempo Io

Hn.,W.W., Str.

Tpt.Solo

Br.

+Vlns.

W.W.

W.W., Str.

Tut. Solo

Str.

Hn.

5

Str.

mf

+Br.

+Ob.

+Hn.

Br.

W.W.

+Br.

Br. Tacet

+Br.

f

mp

p

Str.

+Br.

Bell

No. 16 Bewitched - Reprise

Cue: JOEY: Blow.
VERA: Yes, dear.

Moderately - In 2

A VERA:

Piano

Wise at last, My eyes at last Are cut - ting you down to your size at last. Be-witched, both-ered and be - wil-dered no more.

Str. +Bsn. +W.W. +Br.

B

Burned a lot, But learned a lot. And now you are broke though you earned a lot. Be - witched, both - ered and be - wil - dered no more.

+Br. Str +Bsn. +W.W.

C

— Could-n't eat; Was dys - pep-tic. Life was so hard to

bear. Now my heart's an - ti - sep - tic_ Since he moved out of

D

there. Ro - mance___ fi - nis; Your chance___ fi - nis; Those ants that in - vad - ed my

Str.

+Bsn.

pants___ fi - nis. Be - witched, both - ered and be - wil - dered no more.

+W.W.

f *p*

Alternate ending

more.

mf rall.

rall.

mf

attacca

No. 17 Change Of Scene

Moderately - In 4

Piano

Cl.

f Vlns.

Vlns.

Ob.

Vlns.

Str., W.W.

mf

Ob. (Fl. 8va)

Hn., Vlns.

Repeat - ad lib.

No. 18

Finale
(I Could Write A Book)

Cue: JOEY: And thanks, thanks a million.

Moderato commodo - In 2

JOEY.

Piano

If they asked me I could write a book A - bout the way you walk and whis - per and look. I could write a pre - face on how we met, So the world would nev - er for-

W.W. Hn. Fl., Cl.

C

get. And the sim - ple se - cret of the

plot Is just to tell them that I love you a

W.W.

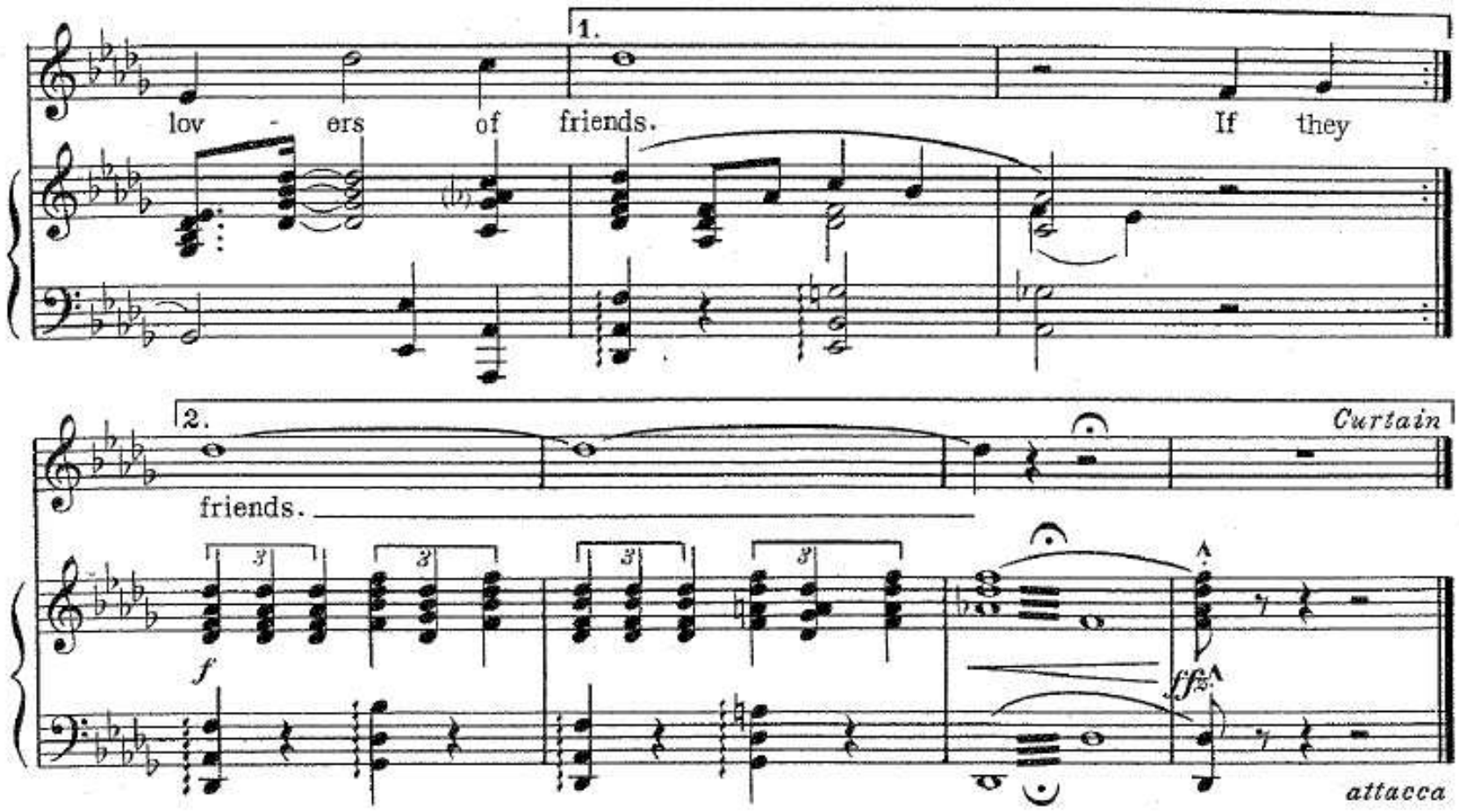
Hn.

D

lot. Then the world dis - cov - ers, as

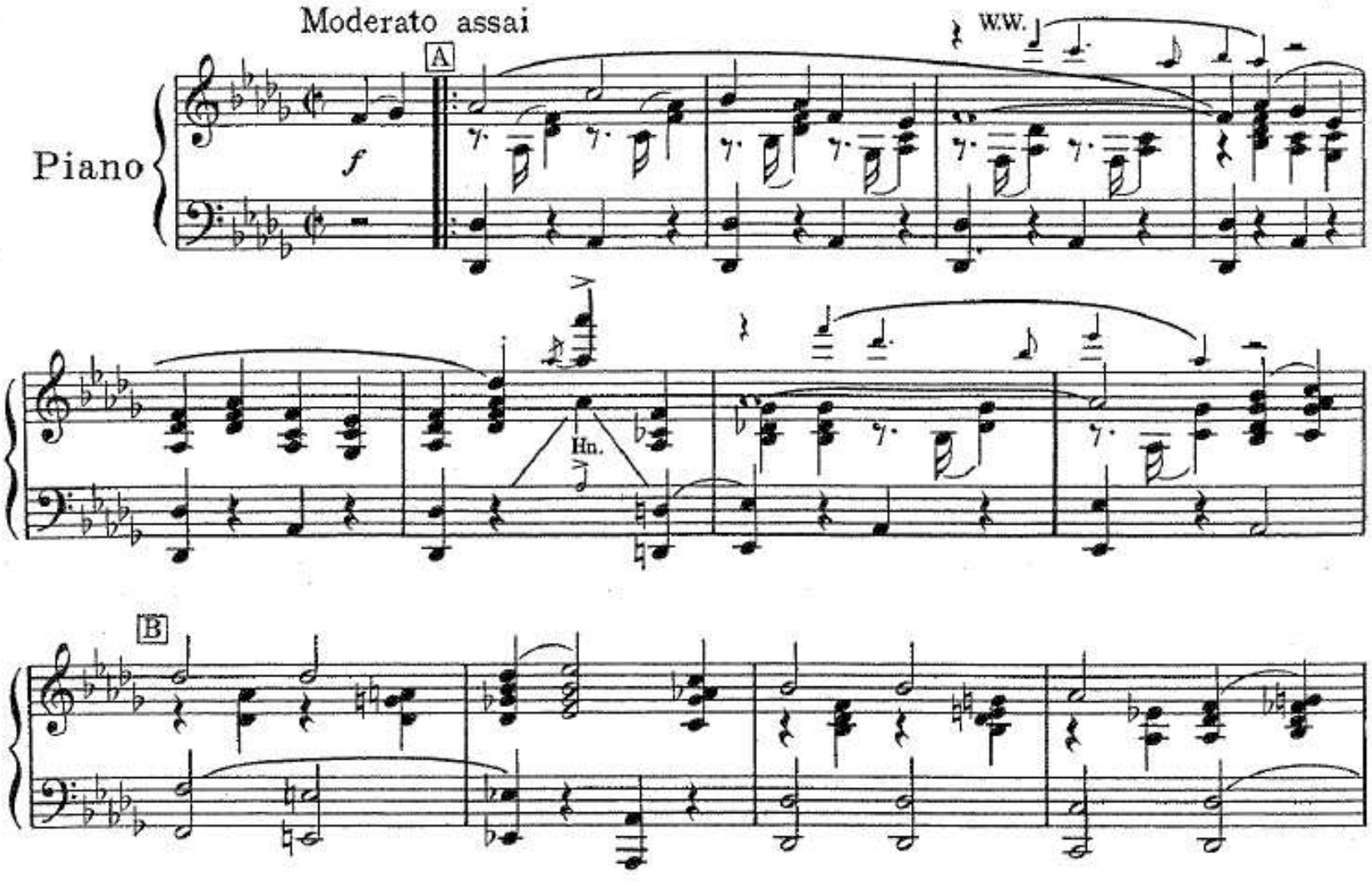
mf

my book ends, How to make two



No. 18 a

Curtain Calls
(I Could Write A Book)



Fl., Cl.

C

W.W.

Hn.

D

1.

2.

ff

fp

attacca

No.19

Exit Music

Moderately bright - In 2

Piano

f

W.W.

W.W.

Bell

Br.

Vlns.

W.W., Hn.

Tutti

Br Saxs.

Saxs.

Saxs.

Saxs.

Allegro

ff

W.W., Vlns. 8va

From
"Pal Joey"

2

I Could Write A Book

Words by
LORENZ HART

Music by
RICHARD RODGERS

Moderato

Piano

mf

poco rit

G G maj.7 G7 C Cmi G A7 D7

A B C D E F G I nev - er learned to spell, at least not

p a tempo

G Dm G Gmaj.7 G7 C

well. One, two, three, four, five, six, sev - en, I

Cm G A7 D7 G Dm G

nev - er learned to count a great a - mount.

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Gm7 C7 Fmaj.7 Em7 A7

But my bus - y mind is burn - ing to use what learn - ing I've got,

D7 G G7 Dm7 G7

I won't waste an - y time, I'll strike while the i - ron is hot.

C G7 C

Refrain *(slowly, with expression)*

If they asked me I could write a book,

p - mf

G7 C G7 C C♯dim

— A - bout the way you walk and whis - per and

Dm7 G7 F G7 C A♭7 Dm7 G7

look, I could write a pre - face on

più espress.

C F♯dim G C F♯dim G E♭7 Am7 D7

how we met, so the world would nev - er for -

G Dm7 G7 C G7

get, And the sim - ple se - cret of the

mf *p*

C G7 C G7

plot is just to tell them that I

C C♯dim Dm7 G7 F G7

love you a lot, Then the

più espress.

C A♭7 Dm7 G7 Gm7 C7

world dis - cov - ers as my book

F Dm C C+ Dm7 G7

ends, How to make two lov - ers of

1.C Dm7 G7 2.C F C

friends. If they friends.

mf *mf*

You Musn't Kick It Around

Words by
LORENZ HART

Music by
RICHARD RODGERS

Moderato

Piano

mf

G Gdim.

I have the worst — ap - pre-hen - sion that you don't crave —

p

D7

— my at - ten - tion, But I can't force — you to change your

G G♯dim. Am7 D7 G

taste. — If you don't care — to be nice, dear,

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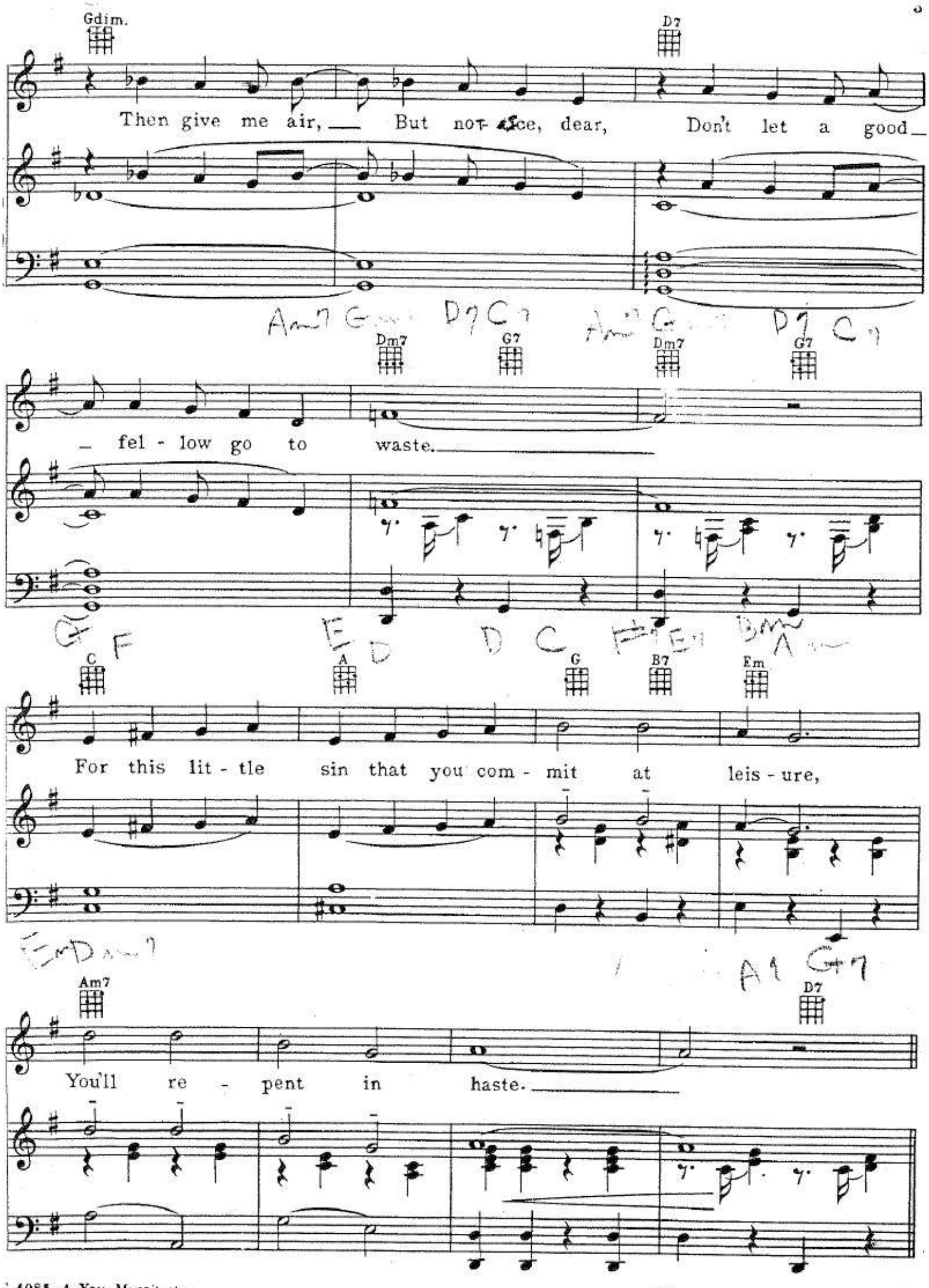
Gdim.
D7
Then give me air, But not-ice, dear, Don't let a good
Dm7
G7
Dm7
G7
fel - low go to waste.
C
A
G
B7
Em
For this lit - tle sin that you com - mit at leis - ure,
Am7
D7
You'll re - pent in haste.

Refrain

G Gm D7 G

If my heart gets in your hair,_ You mus-n't kick it a - round_

p-mf

A7 G7 D C D7 C7 A7 G

D7 G Gm D7

If you're bored with this af- fair_ You mus-n't kick it a - round,_

D C A7 G7 D C A7 G7

G D7 G D7

Ev - en though I'm mild and meek,_ When we have a

D C B7 A7 E D

G E7 A

brawl. If I turn the oth - er cheek_

A7 D7 G

You mus - n't kick it at all. — When I try to

p

Gm D7 G Dm7 G7

ring the bell,_ You nev - er care for the sound, — The

cresc.

C Cm D7

next guy may not do as well,_ You mus - n't kick — it — a -

mf

1.G D7 2.G Am7 G

round. round. —

f

PAL JOEY

Lyric by
Lorenz Hart

34. I'm Talkin To My Pal

PAL JOEY

Music by
Richard Rodgers

I'm in- de- pend- ent — I'm a de- scend- ant —

of quite- a fam'ly— of heels —

I'on nev- er lone-ly — I, and- I on -ly —

Natco No. 200
Standard 12 Stave

National Blue Print Co.
New York, N. Y.

know how- my pal Jo- ey feels

Who else- would pay for- my meals ?

REFRAIN.

I'm talk- ing to my pal, My-

self, my clos- est friend, And that's the on- ly

National Blue Print Co.
New York, N. Y.

pal on whom I can de — pend, When

I come home at night, a bit too tight to

see my wal- let is all - right I'd

nev-er steal from me. my friend stand

National Blue Print